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KUNKEL'S Musical Review

APRIL, 1903

Vol. 26

Whole No. 297

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THE CELEBRATED

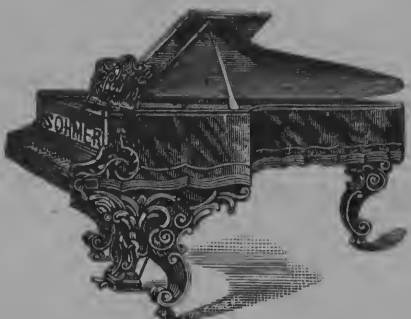
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APRIL, 1903.

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Vol. 27

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HINTS ON TEACHING.

There are two kinds of teaching which have not yet fully yielded themselves to pedagogical methods, namely, Sunday School teaching and music teaching. Here the hit-or-miss style of teaching is still largely in vogue. But it is a matter for rejoicing that in both there are signs of awakening. There is a deep-seated, mighty movement going on which seeks to establish music teaching on a truly scientific and pedagogical foundation. The time is not far distant when every teacher of instrumental or vocal music will be required to know pedagogy, psychology, physiology, acoustics, esthetics, and general literature in addition to technical knowledge of his subject. There must be normal schools for music teachers just as well as for public school teachers.

The great problem for the conscientious, honest music teacher is how to secure the best results from the time, labor and money spent by the pupils in the effort to acquire a musical education. To this end the work of instruction must settle down on a basis of pedagogical principles.

By pedagogical principles we mean fundamental truths which serve as a foundation of method in the art of teaching. They are not something distant, abstruse, and vague but are formulated from what we know of the human mind on the one hand and of the fund of truth with which humanity is to be educated on the other hand.

A method in pedagogy is a rational plan or a series of steps for effecting certain results in teaching. It is a definite way of proceeding for the attainment of a given end. Just as soon as we begin to establish our music work on right school principles and to conduct it according to scientific methods of pedagogy,

we shall realize vastly better results than we have hitherto attained.

It is not possible, and if it were possible, it would not be practicable, to formulate a code of pedagogical laws which are to hold for all teachers in all circumstances. The best pedagogy is that which the wide-awake teacher, guided by experience, will frame for himself on the basis of a true and practical psychology. Every teacher must have certain clearly defined, positive principles of teaching and study. These he will weave into a consistent and coherent system, which he will employ in his work, not for its own sake, but as a guide and help both to himself and to his pupils, in order to attain the best possible results.

Several things should be considered definitely settled in regard to music teaching. First of all, teaching music is both a science and an art, in just the same way that school teaching is a science and an art. As a science, it rests on psychological and rational principles; as an art, it is to be acquired by experience and careful, conscientious work. Not everybody who knows music is qualified to teach; only those can teach music successfully who have been properly trained in the art of teaching.

It sometimes happens that a person who has been trained in the science of pedagogy does not make a good teacher, but that is not the fault of the principles we advocate. One way or method of teaching is not as good as another; there is a right method and a wrong method. No method can be right which ignores the nature and laws of the human mind. From the psychological point of view, every true and right method must begin with the nature of mind.

If a man should undertake to practice medicine without a thorough knowledge of anatomy, physiology, materia medica, and the other subjects which belong to a professional training for the practice of the healing art, his act would be regarded as criminal and would be punished by the law. So, no one should be allowed to teach music who is not professionally qualified for that office. To experiment upon pupils musically, or morally, or intellectually, should be considered as reprehensible a thing as to experiment on the health and life of the body.

The public has a right to demand that the teachers of youth know their business before they begin to practice their art. We cannot afford to waste time, money and labor in

ruinous experiments. That person or society, or whatever agency it may be, that will succeed in creating a healthy public sentiment in this direction will do the musical world a lasting benefit.

COMPOSERS.

"Unfortunately the composers are, as a rule, worse than the critics. They follow indiscriminately a fashion, and transfer unhesitatingly the voluptuous accents of 'Tristan and Isolde's' love duet to a child's prayer, and the gorgeous pomp of Walhalla to a rustic idyll. The irreconcilableness of the two should be obvious, but it is not. A tyro should be able to understand that the simple can only be expressed by the simple, the naive by the naive, and the tranquil by the tranquil, not by the complex, the passionate, and the turbulent; nevertheless, the masters of the craft often fail to do so. There is nothing so common in our present-day music as illustrations of 'much ado about nothing.'"

Thus speaks the well-known Prof. Niecks. Speaking of Liszt, he continues:

"Liszt, unequaled as an experimentalist, has proved himself also a great discoverer. No one has been bolder in modulation and harmonic progression, and in the introduction of dissonance. His abandonment of the classical forms, and fashioning of new ones in accordance with the nature of the subjects, is not a whit less bold, nay, required even greater boldness. His pianoforte style must be allowed to be a creation of his own, and his orchestration abounds in miracles."

Concerning two other great innovators—Chopin and Wagner—Niecks remarks:

"Few realize how much of the development of the modern style is owing to Chopin. A long list of items has to be placed on the credit side of his account. Here are some of them: frequent employment of other modes than major and minor, immense extension of chromaticism, great multiplication of harmonies by the extension of chromaticism, and the bolder use of dissonances, substitution of serpentine and twirling lines for straight ones, and of sophisticated for plain arpeggios, introduction of novel rhythmical formations in which syncopation and transposition of accent play important parts. By sophistication of arpeggios I mean their intermixture with non-harmonic notes and their unusual ordering as regards rhythm and sequence.

"But great as was the influence exercised by others on the development of the modern style, it is undeniable that Wagner's was the greatest. He focused the musical tendencies of his time, and strengthened and modified them by his own powerful individuality, with the result that he formed a new style and art form, and has imposed this art form on a large portion of civilized society, and more or less influenced by them the practice of every composer and the taste of every lover of music."

METHINKS music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years, my chief endeavor

has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task if we desire not to leave the ear empty, or to disturb the simplicity of the noble cantabile with too much noise.—*Emanuel Bach.*

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OPERA AND SYMPHONIC MUSIC.

O Sig. Mascagni having been interrogated on the trend of the development in music and particularly if Wagnerian drama is the end of one period in the history of dramatic opera, or the beginning of a new period, replied:

"Wagner is not to be considered as the reformer of musical art. Pure music will develop along the line of harmony. Wagner was not able to be a harmonist in the proper sense of the term as he was overcome by the fascination of polyphony. Wagner was the radical reformer of the musical drama. When ignorant musical critics and dilettanti have been confuted by a blast of logic, the new composer will see clearly revealed before his eyes on the broad horizon of dramatic art the benefits of Wagnerian art, and then the true spirit of the composer, guided and made by certain new judgments, will return in triumph towards those pure sources of musical art and melody, the eternal and universal language of the soul. The wonderful work of Wagner will remain isolated in the history of art like a document which cannot be imitated, the expression of an idea whose realization has attained the highest possible perfection. But the music of Wagner does not destroy in any sense the great patrimony of melody which has been left us by the masters of music from Scarlatti down to Verdi. Nevertheless the reform which has been brought about by Wagner in musical drama destroys all the old formulas of melodramatic opera, and marks in the domain of the theatre the point of departure of a new and wonderful evolution."

Asked whether the future of symphonic music will be in the direction of program music or of pure music he said:

"Symphonic music is destined to progress to a brilliant future. The pertinacious boldness, the spasmodic curiosities praised by the critics will vanish rapidly before a refined public taste, only the good will remain, the good of all nations, and we shall see the power of music strengthened by developed technique. Then we shall hear, borne on all the winds, the popular songs of every country, and from everybody will be heard those expressions in the language of music of the joys, griefs, aspirations and marvels of the world. The sublime language of melody will become cosmopolitan, and will unite the world in a pure socialism. How then will it be possible to think of the puerility, the poverty of that kind of music which is called 'program music'? The nobility of the ideal will prevail against all by its fascinating power."

THE London *Musical News* has this anecdote of the great conductor: "On one occasion, when Von Buelow had to conduct an orchestral concert at which a piece written by an aristocratic amateur was to be performed, the composer requested permission to direct a rehearsal, and, on obtaining it, opened a parcel containing seventy pencils, which he handed to the members of the band, asking them to

mark his intentions in their parts as he would give them by word of mouth. Hans von Buelow noted this matter of detail, and left the hall. Presently he returned, also with a parcel, and, on resuming his place at the desk, gravely handed out seventy pieces of india-rubber, with which the players were to erase the directions which the composer had given them.

WELL, well! so Jan Kubelik, whose violin playing delighted such a wide constituency in this country last year, is engaged to be married. And heaven save the mark! to a widow. Mrs. Kubelik, to be, is the Countess Marianne Csaky, a relative of Coloman Von Szell, the Hungarian Prime Minister. She is said to be only 22 years of age, and a beautiful and cultured woman. The formal betrothal took place in Vienna a short time ago, and the father of the Countess has stipulated that a year must elapse before the wedding. Kubelik, it is said, will reside in Vienna between his tours, on which his wife will accompany him.

A CELEBRATED New York musician writes: "I have come to see clearly that plants love music as well as sunshine, that they grow more luxuriantly in a studio where there is music, and that the tender buds brake more quickly into beautiful blossoms than they do in silence or in discord of sounds. The animal creations come up through the vegetable kingdom. We are decended in our

turn from some rare and beautiful flowering plants. We all have nerves. As the animal grow more and more perfect they have finer nervous systems. Mankind is growing in this way all the time, and even the lower animals have nerves. Who then shall say with authority that some of the higher plants do not possess them? There is the sensitive plant. It is not very far, it seems to me, from low animal life. A Boston physician I know says that when he plays harmonies his sensitive plant opens and stretches abroad, drinking in the music like sunshine. But the minute he strikes a discord the plant trembles and closes. Harmonious vibrations of the air thrill through and through the fibers of plants, stirring the sluggish juices in the same way as they stir the blood of the animal to greater and nobler impulses."

THE first performance of Massenet's new pianoforte concerto was given the other day in Paris by Louis Diemer. It is the first work of this kind that Massenet has written. It is said to be a sort of fantaisie, not following in the least the traditional form of the concerto, but rather the free fancy of the composer. It has three movements, of which the third—an allegro—is upon Slovak themes. In this the orchestra is augmented with drums, cymbals and a "celesta," and the color and whirl of the movement are said by Arthur Pougin to be bewildering.

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I

STABBE-LAATEN.

Humoristischer Tanz.

Op. 17. No. 18.

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SUITE PREMIERE.

Allegro. ♩ 104.

p

f

p

ff

p

f

Execution.

A. 1 3 1 2 3 2 or thus. 3 1 2 3 2

B. 2 1 3 1 2 3 2 or thus. 3 1 2 3 2

741 - 6

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[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a variety of musical notations such as treble and bass staves, chords, and dynamic markings. The piece begins with a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The score includes several measures of music, with some measures marked with "Ped." (pedal) and a flower symbol. The piece concludes with a final chord marked "fz" (forzando).

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for piano with a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as chords, arpeggios, and fingerings. Performance instructions include 'ff' (fortissimo) and 'f' (forte), and pedal markings 'Ped.' with asterisks. The piece concludes with a double bar line and a repeat sign.

Op.17. № 12.

Andante.  100.

741 - 6

Op.17. № 13.

 or^3_1

741 - 6



TANZ AUS JÖLSTER.

Op. 17. No. 5.

Allegro con fuoco.

Moderato e marcato. ♩ = 112.

8 *meno mosso.* $\text{♩} = 160.$ *stacc.*

pp

piu mosso.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *cres*

Coda.

cen...do *non legato.* *f* *ff* *f*

Ped. ** Ped.* *Ped.* ** Ped.* ** Ped.*

8 *or* *or* *sostenuto.* *ff* *Piu Allegro e*

f *ff* *f* *ff* *ff*

Ped. ** Ped.* ** Ped.*

sempre string. *Presto.*

ff *f*

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

OUR BANNER.

3

MARCH.

Paul Jones. Op. 70.

Maestoso 132

The musical score is written for piano and consists of five systems of music. Each system includes a treble and bass staff. The first system is marked 'Maestoso 132' and features a series of chords and single notes in the bass, with some triplets and sixteenth notes in the treble. The second system continues this pattern, with a 'Cantabile. dolce.' section appearing towards the end. The third system is a continuation of the bass accompaniment. The fourth system is marked 'Giocoso.' and features more active treble parts with eighth and sixteenth notes, while the bass remains mostly chordal. The fifth system concludes the piece with a final chordal progression. Performance instructions include 'Ped.' (pedal) and 'f' (forte) throughout. Some measures are marked with an asterisk (*).

1884 - 5

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First system of piano accompaniment. Treble and bass staves. Treble staff features a melody with slurs and fingerings (1, 2, 4). Bass staff features a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Second system of piano accompaniment. Treble and bass staves. Treble staff continues the melody with slurs and fingerings. Bass staff continues the harmonic accompaniment. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Baritone Solo.

First system of Baritone Solo. Treble and bass staves. Treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 2, 1). Bass staff features a harmonic accompaniment. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Second system of Baritone Solo. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Third system of Baritone Solo. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Fourth system of Baritone Solo. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Dynamics include *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

5

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and pedaling marks.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and pedaling marks.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and pedaling marks.

Risolut.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamic markings *ff*, *p*, and *ff*, and pedaling marks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamic markings *p*, *rf*, *ff*, and *p*, and pedaling marks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with dynamic markings *ff*, *p*, and *p*, and pedaling marks.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical elements:

- System 1:** Starts with a forte (*f*) dynamic. The grand staff features a complex melodic line with many slurs and fingerings (1-4). The bass staff has a simple accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present.
- System 2:** Continues the melodic and accompanimental lines. Pedal markings and asterisks are present.
- System 3:** Similar to the previous systems, with complex fingerings and slurs. Pedal markings and asterisks are present.
- System 4:** Continues the piece. Pedal markings and asterisks are present.
- System 5:** Features a change in dynamics to *f* and includes a triplet in the grand staff. Pedal markings and asterisks are present.
- System 6:** The final system on the page, ending with a double bar line. It includes a triplet and a final chord. Pedal markings and asterisks are present.

The notation is written in a style typical of 19th-century piano music, with detailed fingerings and slurs indicating phrasing. The bass staff provides a steady accompaniment throughout.

Cantabile.

First system of the Cantabile section, measures 1-6. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and fingerings (1-2, 2-3, 3-4, 4-5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Giocoso.

Second system of the Giocoso section, measures 7-12. The tempo changes to a more lively character. The right hand has more active melodic patterns, including triplets. The left hand continues with harmonic support. Pedal points are marked with 'Ped.' and asterisks (*).

Third system of the Giocoso section, measures 13-18. The melodic line in the right hand continues with various rhythmic values and slurs. The left hand accompaniment remains consistent. Pedal points are indicated by 'Ped.' and asterisks (*).

Fourth system of the Giocoso section, measures 19-24. This system includes a fortissimo (ff) dynamic marking. The right hand features a triplet of eighth notes. The left hand has a more active bass line. Pedal points are marked with 'Ped.' and asterisks (*).

Fifth system of the Giocoso section, measures 25-30. The music continues with a mix of dynamics, including piano (p) and forte (f). The right hand has a melodic flourish. Pedal points are marked with 'Ped.' and asterisks (*).

Sixth system of the Giocoso section, measures 31-36. The final measures of the piece on this page, ending with a double bar line. The music features a variety of dynamics including fortissimo (ff) and fortissimo-risorgendo (ff rf). Pedal points are marked with 'Ped.' and asterisks (*).

DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ 160.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Molto Allegro' with a metronome marking of 160. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mp, mf, f, rf, mf). Pedal points are indicated with 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score is published by Kunkel Bros. in 1892.

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1482-4

8

First system of music. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 2, 1, 2, 4, 3, 2, 4, 3, 1, 1, 2, 3, 5. Bass staff has a harmonic accompaniment with fingerings 4, 5, 5, 2, 5. Pedal marks are present at the beginning and end of the system.

8

Second system of music. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 1, 2, 4, 3, 2, 4, 1, 5, 5, 1, 3, 1, 5, 2, 2, 1. Bass staff has a harmonic accompaniment with fingerings 4, 1, 2, 5, 1, 2, 5, 1, 3, 2, 5, 1, 2, 3. Pedal marks are present at the beginning and end of the system.

8

Third system of music. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff has a harmonic accompaniment with fingerings 4, 1, 2, 5, 1, 2, 5, 1, 3, 2, 5, 1, 2, 3. Pedal marks are present at the beginning and end of the system. The word "appassionato." is written above the bass staff.

8

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff has a harmonic accompaniment with fingerings 4, 1, 2, 5, 1, 2, 5, 1, 3, 2, 5, 1, 2, 3. Pedal marks are present at the beginning and end of the system. The word "p giocoso." is written above the bass staff.

1. 2.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 1, 3, 1, 2, 3, 3, 1, 4, 3, 2, 1, 4, 3, 2, 1, 3, 1, 3, 2, 4. Bass staff has a harmonic accompaniment with fingerings 3, 1, 2, 3, 5, 1, 2, 5, 1, 3, 2, 5, 1, 2, 3, 5, 1, 2, 3, 5. Pedal marks are present at the beginning and end of the system.

First system of musical notation, measures 1-5. The music is in treble and bass staves. The right hand features complex fingerings (1-4, 2-1, 3-2, 4-1) and a series of eighth notes. The left hand has a simple bass line with eighth notes. A measure rest is present in the first measure of the left hand.

Second system of musical notation, measures 6-10. The right hand continues with eighth notes and includes a measure rest in measure 7. The left hand has a simple bass line with eighth notes.

Third system of musical notation, measures 11-15. The right hand features a series of eighth notes. The left hand has a simple bass line with eighth notes. A measure rest is present in the first measure of the left hand. The word "cres." is written above the right hand in measure 12. The word "Ped." is written below the left hand in measure 12.

Fourth system of musical notation, measures 16-20. The right hand features a series of eighth notes. The left hand has a simple bass line with eighth notes. A measure rest is present in the first measure of the left hand. The word "cres." is written above the right hand in measure 16. The word "Ped." is written below the left hand in measure 16.

Fifth system of musical notation, measures 21-25. The right hand features a series of eighth notes. The left hand has a simple bass line with eighth notes. A measure rest is present in the first measure of the left hand. The word "Ped." is written below the left hand in measure 21.

Sixth system of musical notation, measures 26-30. The right hand features a series of eighth notes. The left hand has a simple bass line with eighth notes. A measure rest is present in the first measure of the left hand.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present at the end of the system.

Second system of musical notation. It continues the melodic and harmonic development. Dynamic markings include *f*, *sfz*, and *mf*. A 'Ped.' marking is located at the end of the system.

Third system of musical notation. The right hand has a more active melodic line. Dynamic markings include *f* and *mf*. Multiple 'Ped.' markings are present throughout the system.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *f* and *mf*. 'Ped.' markings are present.

Fifth system of musical notation. The right hand has a melodic line with many fingerings. The left hand has a more active accompaniment. Dynamic markings include *f*. 'Ped.' markings are present.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a more active accompaniment. Dynamic markings include *ff* stringendo and *sfz*. A 'Ped.' marking is present at the end of the system.

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

The musical score is written for piano and consists of five systems. Each system contains a piano (treble) staff and a bass staff. The key signature has one sharp (F#), and the time signature is 3/8. The tempo is marked 'Molto vivace' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (1-5). Pedal markings are indicated by 'Ped.' followed by an asterisk and a number (e.g., Ped. 4, Ped. 3, Ped. 2, Ped. 1, Ped. 5). The score concludes with the number '1480-4'.

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1 4 5 3 Ped. * 2 3 Ped. * Ped. *

8-
f Ped. * Ped. * Ped. * Ped. * Ped. *

8-
f Ped. * Ped. * Ped. * Ped. * Ped. *

8-
f Ped. * Ped. * Ped. * Ped. * Ped. *

8-
f Ped. * Ped. * Ped. * Ped. * Ped. *

8-
f Ped. * Ped. * Ped. * Ped. * Ped. *

1480-4

ossia.

This musical score is for a piano piece, likely a study or a short composition. It consists of several systems of staves, each containing a treble and a bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. Pedal markings, labeled "Ped." with a star symbol, are placed below the bass staff to indicate when to use the sustain pedal. The score is divided into sections by repeat signs and includes a section labeled "ossia." (alternative). The overall style is that of a classical piano study, focusing on technical skill and musical expression.

First system of musical notation, measures 1-8. The system consists of two staves. The upper staff contains a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The lower staff contains a bass line with chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. Pedal points are marked with 'Ped.' and asterisks (*) below the staff. The key signature is one sharp (F#).

Second system of musical notation, measures 9-16. The system consists of two staves. The upper staff contains a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The lower staff contains a bass line with chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. Pedal points are marked with 'Ped.' and asterisks (*) below the staff. The key signature is one sharp (F#).

Third system of musical notation, measures 17-24. The system consists of two staves. The upper staff contains a series of chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. The lower staff contains a bass line with chords and single notes, with fingerings 1, 2, 3, 4, 5 indicated. Pedal points are marked with 'Ped.' and asterisks (*) below the staff. The key signature is one sharp (F#). The system is divided into two parts, 1. and 2., by a double bar line. Part 1 contains measures 17-20, and Part 2 contains measures 21-24. Dynamics include *ff*, *mf*, *ff*, *rf*, and *ff*.

THE LITTLE DRUMMER.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩. = 100.

p (Key of C)

cresc.

rf (Key of G) *rf*

N.B.

N.B.

N.B.

N.B.

N.B.

N. B. Carefully change the fingering as indicated. 1668-3

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First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has fingerings 1-4-2-3-2 and 1-2-3-2-3-2. Bass staff has fingerings 3-2 and 1-2-3-2. Dynamics: *mf*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has fingerings 4-3-2-3-2-3-2. Bass staff has fingerings 5-1-3 and 1-2-3-2. Dynamics: *mf*. **N. B.**

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has fingerings 4-5-4-1-4, 3-4-3-1-3, 2-3-2-4-3-2, 5. Bass staff has fingerings 5-1-3, 5-1-3, 5-1-2, 2-4-1. Dynamics: *mf*, *cresc.*, *p*. **N. B.**

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has fingerings 2-3-2-4-3-2-3-2. Bass staff has fingerings 5-1-3 and 1-2-3-2. Dynamics: *mf*. **N. B.**

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has fingerings 4-5-4-1-4, 3-4-3-1-3, 2-3-4-1-2-3, 4. Bass staff has fingerings 5-1-3, 5-1-3, 3-1-1, 5. Dynamics: *mf*, *Fine.* **N. B.** 1668.3

Here the quarter note is equivalent in value to the dotted quarter note in the preceding parts. (♩ = 100 = ♩ = 100.)

5

The Girl I left behind me.

♩ = 100.

The piano score is written for a single piano (p) and features a 2/4 time signature. The key signature is one flat (F major or D minor). The score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (p) dynamic and a key signature change to F major. The second system includes a first and second ending. The third system features a crescendo (cresc.) marking. The fourth system starts with a forte (f) dynamic. The fifth system concludes with a piano (p) dynamic, a 'gradually softer' instruction, and a first and second ending. The score is heavily annotated with fingerings (numbers 1-5) and slurs. A drum effect is indicated by a 'Drum.' marking and a note about finger placement.

p (Key of F)

Drum.
Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled.

cresc.

f

p gradually softer.

pp

pp

RING AROUND THE ROSES.

3

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

(Key of C)

Fine.

N.B.

(Key of G)

N.B. Notice carefully the change of fingering.

1666-3

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First system of musical notation, measures 1-4. Treble and bass staves with fingerings and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and slurs.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and slurs.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and slurs.

N.B.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and slurs.

(Key of F)

Cantabile.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and slurs.



Repeat from beginning to Fine.

LA MOZELLE.

VALE BRILLANTE.

B.M^o N. Ilgenfritz.

Moderato $\text{♩} = 144$.

Secondo.

p

rit. a tempo.

f

p

Tempo di Valse. $\text{♩} = 80$.

1886 - 12

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LA MOZELLE.

VALE BRILLANTE.

B. Mc N. Ilgenfritz.

Moderato $\text{♩} = 144.$

Primo.

Cantabile.

The musical score is written for piano and right-hand parts. It begins with a tempo marking of Moderato at 144 beats per minute. The first system is marked Cantabile. The second system includes markings for *rit.* (ritardando) and *a tempo*. The third system is marked *f* (forte). The fourth system is marked *Tempo di Valse* at 80 beats per minute and *Cantabile*. The score includes numerous fingerings, dynamics, and pedal markings throughout.

Secondo.

The image displays a piano score for a piece titled "Secondo." The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system begins with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, chords, and slurs. Pedaling instructions, marked "Ped." with an asterisk, are placed below the bass staff of each system. Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a double bar line and a repeat sign at the end of the sixth system.

p

cres. *mf*

cres. *f* *f* *p*

f

f

1386-12

Scherzando.



First system of musical notation. The upper staff (treble clef) contains a series of chords and a melodic line with triplets and a fermata. The lower staff (bass clef) contains a bass line with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks.



Second system of musical notation. The upper staff continues the chordal texture. The lower staff features a steady eighth-note bass line.



Third system of musical notation. The upper staff has a forte (*f*) dynamic. The lower staff includes a crescendo (*cres.*) marking. Pedal points are marked with "Ped." and asterisks.



Fourth system of musical notation. The upper staff features a complex chordal structure. The lower staff has a steady eighth-note bass line. Pedal points are marked with "Ped." and asterisks.



Fifth system of musical notation. The upper staff continues the chordal texture. The lower staff features a steady eighth-note bass line. A pedal point is marked with "Ped." and an asterisk.



Sixth system of musical notation. The upper staff continues the chordal texture. The lower staff features a steady eighth-note bass line. A pedal point is marked with "Ped." and an asterisk.

Primo.

9

The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** Treble staff has chords. Bass staff has a melody starting with a forte (*f*) dynamic. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.
- System 2:** Treble staff has chords. Bass staff has a melody. Pedal markings and asterisks are present. A first ending bracket labeled "1." and a second ending bracket labeled "2." are at the end of the system.
- System 3:** Treble staff has chords. Bass staff has a melody starting with a piano (*p*) dynamic. A crescendo (*cres.*) marking is present. Pedal markings and asterisks are present.
- System 4:** Treble staff has chords. Bass staff has a melody. A forte (*f*) dynamic is marked. Pedal markings and asterisks are present.
- System 5:** Treble staff has chords. Bass staff has a melody. A crescendo (*cres.*) marking is present. Pedal markings and asterisks are present.
- System 6:** Treble staff has chords. Bass staff has a melody. Dynamics include piano (*p*), crescendo (*cres.*), and forte (*f*). Pedal markings and asterisks are present. Fingering numbers (1, 2, 3, 4, 5) are written above the bass staff.

8-----

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

8-----

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

p

f *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8-----

cres. *f* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Play these three notes an octave lower if the piano does not contain the high B flat.

Secondo.

The musical score is written for piano and consists of seven systems of music. Each system contains a treble staff and a bass staff. The music is characterized by complex chordal textures and arpeggiated figures. Dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *rf* (ritardando fortissimo). Pedal markings (*Ped.*) are frequently used throughout the piece. The score includes various musical notations such as chords, arpeggios, and fingerings (e.g., 4, 5, 2, 3, 1, 2, 3, 4, 5). The piece concludes with a final chord marked *ff*.

First system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *f cres.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. *

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *rf*, *rf*, *ff*. Pedal markings: Ped. *

THE JOLLY PICNIC.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 88$.

p (Key of G.)

cresc.

(Key of D.)

Fine.

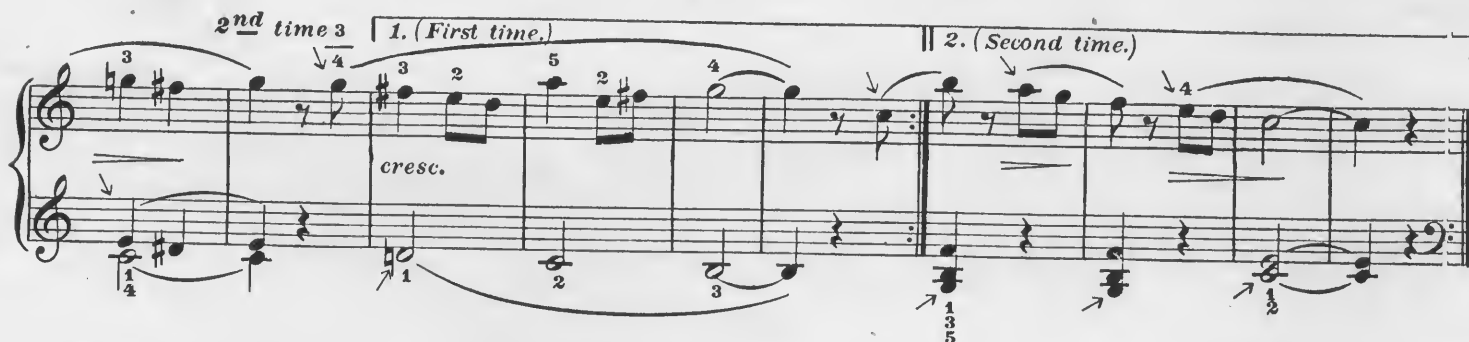
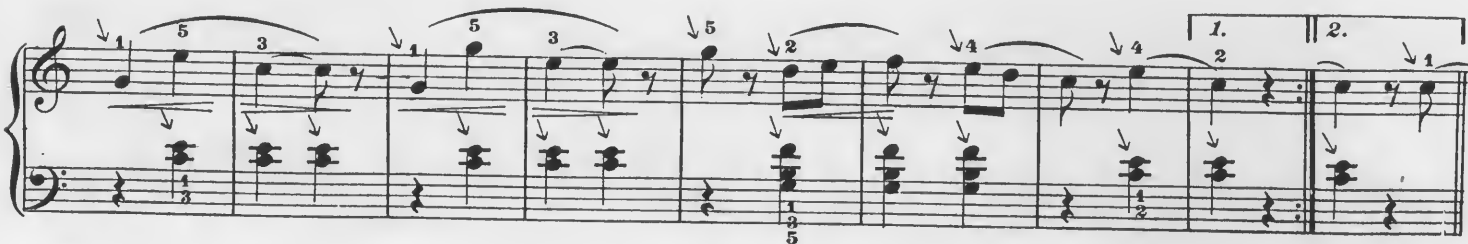
1. 2.

1663-8

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4

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings. The first system includes a small '4' in the upper left corner. The second system has a 'p' (piano) marking. The third system has a '4' in the upper right. The fourth system has a '5' in the lower left. The fifth system has a '5' in the lower left. The sixth system has a 'cresc.' (crescendo) marking in the lower left. The notation is in a key with one sharp (F#) and a 4/4 time signature.



I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ 126.

p

cresc.

rit. *a tempo.*

1. One storm-y morn I chanced to meet A las-sie in the town;..... Her
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose;..... The
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low;..... 'Tis

1672. 4

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rit.

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

ad lib. *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

rit.

1. then and there I knew 'twas wrong, I kissed her in the rain.....
 2. then the birds be - gan to sing, The sun be - gan to shine.....
 3. says I am her rain beau, since I kissed her in the rain.....

Waltz time. $\text{♩} = 80$.

Yes, I kissed her, I kissed her

Waltz time.

in the rain..... Yes I

kissed her, I kissed her in..... the rain.....

..... And then and there.... I knew 'twas wrong, I

kissed her in the rain..... I kissed her,

cresc. oh, I kissed her,..... *3rd verse* I..... kissed her in the

rain..... *Tempo I.*

cresc.

DINAH'S BARBECUE.

3

John W. Boone.

Allegretto ♩ - 84.

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a piano (p) dynamic. It features a melody in the right hand with various fingerings (1, 2, 3, 4) and a bass line with chords. The second system continues the melody and bass line, ending with a key signature change to one sharp (F#) indicated by a double sharp sign on the F line of the bass staff.

The first system of the vocal melody and piano accompaniment. The vocal line has three verses of lyrics. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's
 2. So the night came on an we all went down A fee - lin migh - ty gay; A
 3. Soon de mu - sic stopp'd and the light went out And the ra - zors begin to fly, A

The second system of the vocal melody and piano accompaniment. The vocal line continues with three verses of lyrics. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

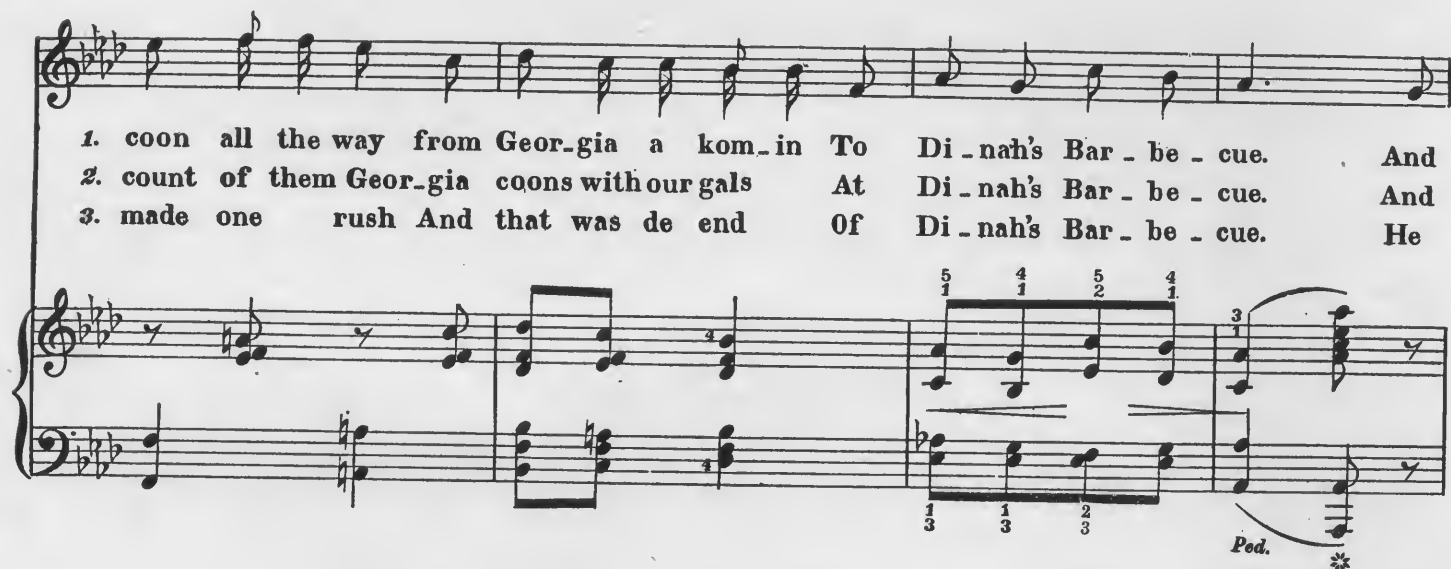
1. gwine to be a bar - be - cue At Di - nah's house to - night, And she
 2. sup - per was so good, dem mu - sic so sweet We danced till al most day. And we
 3. big coon stood up with one in each hand Says "I'll hab dis gal or die. So you

1469 - 4

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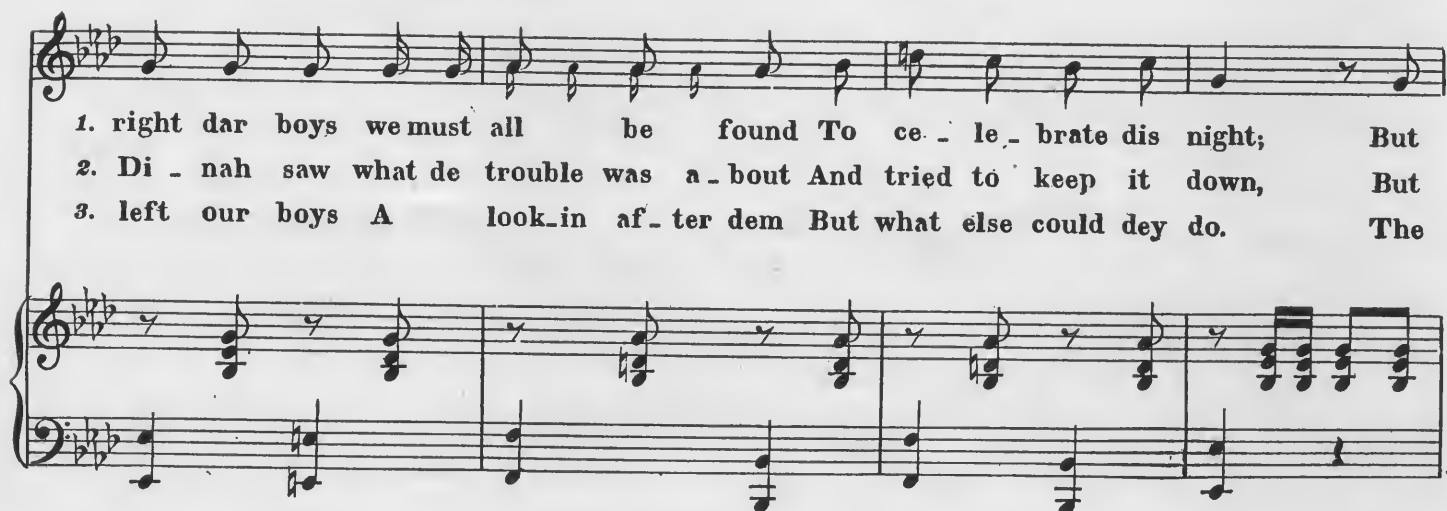


1. wants us all be shu' and kome And bring our best gals to, Fo'dare's
 2. might a danced on till broad day light But trouble be gin to brew, On ac-
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he



1. coon all the way from Geor-gia a kom-in To Di-nah's Bar-be-cue. And
 2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
 3. made one rush And that was de end Of Di-nah's Bar-be-cue. He

Ped. *



1. right dar boys we must all be found To ce-le-brate dis night; But
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
 3. left our boys A look-in af-ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

to Wid a roas - ted lam and good old ham At

Di - nah's Bar - be - cue.

Break down.

sfz mf

Ped. *Ped.* *Ped.* *Ped.* *

Ped. *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *

Ped. * *Ped.* *sfz* *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.*

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* * *Ped.* *sf* *Ped.* *

1469 - 4

Repeat from

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.... OF ...

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GRADE 1 TO 1½.

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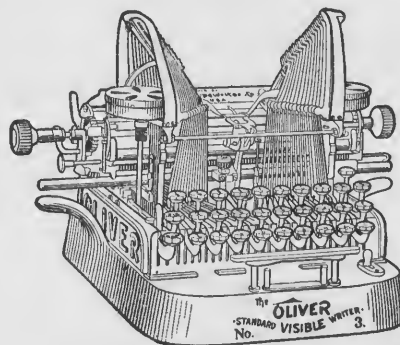
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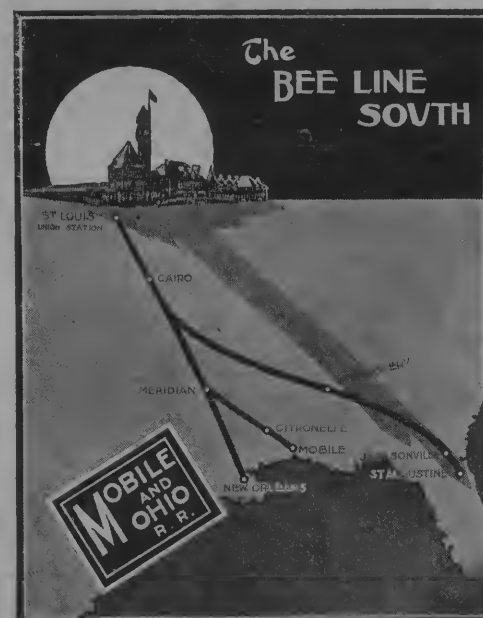
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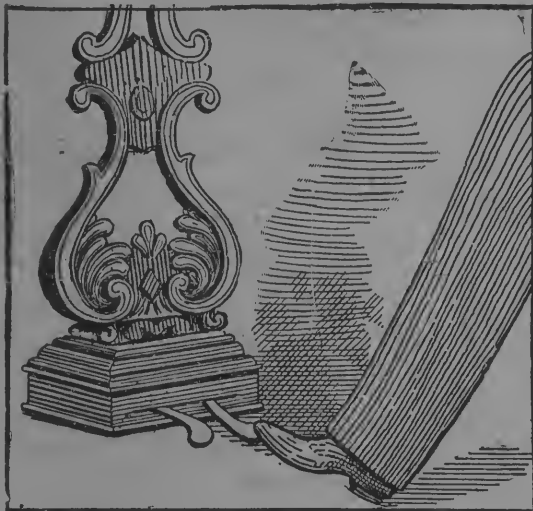
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